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Dancers Of Bali

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He Walks Again

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An Old American Custom

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Dance Lines

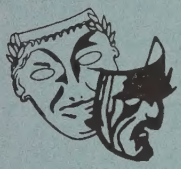
Don't miss ....the many human interest Articles, News Items and Special Columns in this issue covering a variety of dance subjects.... -A MAGAZINE FOR THE DANCE MINDED-

CONTRIBUTOR

ROD QUIROS(The Dance in Chicago) writes: 'I was born in the city of Puntarenas, Republic of Costa Rica. I came to this country to finish highschool, then went to Lake Forest College in Lake Forest, Ill. As every balletomane in Chicago, I found the Ballet Book Shop. I had been interested in ballet and the dance in general before then, but it wasn't until I came here that I decided that this was what I wanted to do.

The atmosphere of the dance world was an irresistable attraction for me and in 1951 I became associated with Miss Baum here at Ballet Book Shop.

Through my work at the Civic Opera House I am able to see every performance and here at the Book Shop I am in touch with both dancers and teachers which is just about all any true dance enthusiast could ask for....



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Dancing Star

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VOLUME 2 ★ NUMBER 10

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Editor Gordon Keith
Associate Editor Barbara Henson
Feature Editor David Storm
Advertising Manager S.J.Paul

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ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith

PERSONAL PIFFLE

"Is that you?"

Hmmmm...We've heard that question so often that we decided to remove our grinning countenance from our column.

It seems that without our mustache--and the fact that our only available photos are those taken in the spring of our fast-fading youth--our frequent, but welcome visitors to the offices of the DANCING STAR, invariably fail to recognize us as the individual portrayed in our column-photo--and in no uncertain terms, tell us so...*(You see, our razor slipped one day and deftly removed the growth of twenty-year's fuzz from the entire left portion under our proboscis--and since we had started to edit the DANCING STAR and consequently found it not only impractical, but downright impossible, to devote the required amount of time necessary in maintaining the hirsute condition of our upper lip, we decided then and there to dispense with the growth forever--or until such time as the staff of the DS increased enough to again enable us to indulge ourself in those extra minutes necessary in the fathering of a well kept stubble.)*

If you're still with us we'll proceed...At first we decided to have a caricature drawn of our puss (face) but when we discussed the matter with artist, Charles Pico, who has done sketches of Lana Turner, Betty Grable, Bill Powell, Gussie (panties) Moran et al, he eyed us critically and muttered something to the effect that with a face such as we were wearing it would merely be necessary for him to do a straight drawing, and we'd have the same effect as that of a caricature....

BALLROOM PAPER

Whenever we come across an interesting Dance publication we always like to pass the good news along to our readers. Recently we read a copy of 'ARALICK VIEWS', a dance paper put out free of cost to patrons of the ARAGON BALLROOM in Ocean Park, California.

Editor, Phil Anderson, does a fine job on this newsy little Ballroom house-paper. Phil writes: ... 'Some 5,000 have written in asking that their names be placed on the mailing list, which is somewhat indicative as to the paper's acceptance...'

Phil goes on to say that the Aragon is the only Ballroom

(page 22)

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Trance Dancers of Bali

How are young girl dancers able to perform in trance the most intricate dances —that they never learned?

By Mary Fuller

DANCING and music — those are two essentials of life in Bali, the happy island of the Flores Sea. The harmonious tinkling of exotic musical instruments fills the air most of the time, and the beautiful Balinese women, naked from the waist up, sway in time to its rhythms as they walk about their business in the villages.

Balinese formal dancing is an exact art — a display of skill which could never be found in a primitive civilization. It is formal and stylized, and closely related to religious ritual and magic. For the Balinese are not a primitive people. There are hundreds of thousands of them on their little island and they have a highly ordered and complex way of life resembling in many ways that of Europe during the Middle Ages, according to Margaret Mead in her book, *Male and Female.*

Traditional Balinese dances contain a progression of poses, each of which has meaning and symbolism. The music controls every movement — the movements and postures of the dancers are music made visible. The beauty of this type of dancing lies in the restraint of the abstract movements which interpret the music. The hands play an important part in the dance. They are tense, quivering in excitement. The expression of the face, the movement and coquetry of the eyes and lips are an essential part of Balinese dancing — a science which requires years of study and training.

Physical training takes place at the same time the dancer is learning the steps of the dance. Every muscle must be controlled and supple. The legs play a small part in such Balinese dances, unlike those of western countries. Some dances are done entirely in a sitting position and the legs are not used at all.

The Balinese believe that dancing and music have been taught by the gods and perhaps dancing originally was confined to religious rites. This is not so now, however.

(page 18)

An Old American Custom

The Revival of Interest in Square Dancing Is a Phenomenon of Our Times

In 1950 at the Diamond Jubilee of the LA suburb, the coast town of Santa Monica, decided that one of the events should be a square dance. Invitations went out to the various square dance groups in California and on the night of the hoedown 15,200 dancers were on hand with another 35,000 spectators.

Ten years before it would have been difficult to make up a set of eight dancers in all California.

This incredible growth, which has now leveled off somewhat, is indicative of what Bob Osgood, one of California's great square dance impresarios and publisher of *"Sets in Order,"* a magazine of square dancing, thinks is an effort on the part of people to return to simple community pastimes.

"Square dancing," says Osgood, "provides members of a group with a feeling of neighborliness and community spirit which was tragically missing in their lives during the war years. It's a homey sort of activity, associated with sturdy American virtues. Besides a tyro can start right out and have a good time the first time out."

There are four or five hundred different dances and many professional callers make a full-time and profitable business of teaching and calling dances for the 3,000,000 active square dancers in the US. But a dancer, if he can walk and keep time, can step right out and have a good time dancing the simplest dances at the start. Age seems to be no barrier. There are a respectable number of great-grandmothers actively square dancing. And little children are among the most enthusiastic of the new crop of devotees.

Psychological Tonic. There is something about square dancing that has definite psychological therapeutic value. Says one man, "This square dancing has definitely and completely changed my life. I find that I am an extrovert, and it took square dancing to bring it out. I must have been there all the time. It's given me a chance to find myself, so to speak."

Among the six hundred clubs that have sprung up in LA some are giant organizations. There is an instructor in Glendale for instance who has well over a thousand pupils.

Among the troubled and handicapped square dancing often provides a boon found in no other activity. There is an active group at the Braille Institute for the blind and even paraplegics get a kick out of wheeling themselves through the figures. Alcoholics Anonymous groups have offshoots in square dance clubs where every member was a former compulsive addict of the cup that doesn't always cheer. A

NEWS in the WORLD of DANCE

DANCE BRINGS RAIN?

Less than 12 hours after the Jemez Apache Indians performed their ancient rain dance under a cloudless, star-lit sky, a cloudburst soaked the American Indian Exposition at Anadarko, Oklahoma.

The rhythmic, stamping dance was executed by Chief Juan Gachupin and his 14 year-old daughter, Leonora, while two Braves chanted and beat a tom-tom before some 10,000 delegates from 35 tribes and 6,000 Palefaces.

Two years ago at the Exposition, the Kiowa Indians performed a 'forbidden' pagan sun dance over the angry opposition of tribal leaders. It was followed by rains so heavy that they almost washed out the Exposition.

BALI DANCERS IN U.S.

Despite a shortage of U.S. dollars, the Indonesian Republic is reportedly underwriting the first U.S. tour of the Dancers of Bali, to the amount of nearly $85,000. The official troupe of 45 dancers and musicians made their American debut at the Fulton Theatre in N.Y.City in September.

The money will be used mainly for round trip transportation as well as a goodwill gesture by the government's Cultural Department.

The troupe will play five weeks in New York and then tour the Eastern States. This is the second time a Bali dance group has ever left their country on tour. The first unit played in Paris at the World Exposition.

NOBLE EXPERIMENT

The Ballet Theatre's two-week engagement at The Last Frontier, a Las Vegas, Nevada nite spot, was somewhat of an innovation in floorshows at this gambler's paradise.

The Ballet's directors, Lucia Chase and Oliver Smith demanded and received close to $10,000 weekly for their troupe.

Such numbers as 'Fancy Free', Pas de Deux, from 'Don Quixote', and 'Rodeo', were performed intact, despite limited floor space.

Supper shows were sellouts, but the late shows were sparsely attended. An unusually heavy family trade was in attendance at all early performances.

Although the Ballet Theatre

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proved a noble experiment which drew a class trade and excellent publicity, the club came close to losing money on the overall deal.

BUSY DANCE TEAM

Sujata and Asoka, famed dance team, are busy preparing script, settings and dances for their own TV show which will be filmed first in color. There are to be a series of 13 shows on the dances of India and Tibet. Also in preparation is an educational film series for Universities and Colleges in U. S. and Canada.

The team has an invitation from the government of Japan to dance in the 'Festival of the 'Todaije' Temple which will celebrate its 1200th Anniversary this fall. They plan to perform their Buddhist dances in this ancient Temple. Afterwards they will go on tour for three weeks. But their Concert tour here in the States won't begin until February of '53.

-Beatrice de Baltazar-

N.Y. CITY BALLET

The New York City Ballet recently wound up a generally successful European tour in which more than $10,000 worth of toe shoes were used up on rough stages. In Barcelona the company discovered that the life expectancy of a pair of toe shoes was 20 minutes.

In September when the unit wound up its 5-month tour at the Berlin Festival, they received show-stopping applause as well as unexpected high critical praise. Erwin Kroll, critic in *Der Tag* wrote: 'What an art, what a harmony of movement, what a cultural achievement!'

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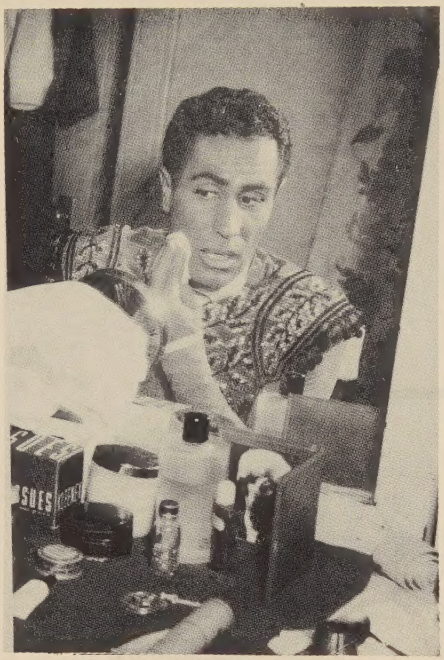
Nina Novak was almost set to make her entrance in 'Don Quixote' when Bill Cogan and I approached her, so our conversation was limited. We did manage a few candid shots, however.



Leon Danielian wasn't really angry at us for pursuing him into his dressing room. In fact, he was most cooperative in answering queries and permitting us to 'shoot' him.

Yvonne Chouteau hails from Ft. Worth, Texas and has been with Ballet Russe for 10 years. She told us she has been dancing since she was three and adds that: 'I believe serious dancing should start at an early age.'

Photos on this page were taken backstage at the Curran Theatre in San Francisco during Ballet Russe's recent appearance there. Commentary is by Lenore Edwards; photography by Bill Cogan.

LONDON FOOT NOTES

by PETER CRAIG RAYMOND

HOW LONDON TOOK THE CITY BALLET

...Peter Craig Raymond surveys the recently finished New York City Ballet season in London...

First of all, houses were good. London, and our American intenerant, has taken the City to its holiday-season heart and rung a good, solid black figure on the b.o. till Covent Garden, Critical opinion, though, is not so consistent.

The Cage, piece de resistance everywhere else, was dismissed (yes, by Craig Raymond, too) as adolescent, crude, pompous. I found PRODIGAL SON more affected than last time, LILAC GARDEN a ballet oasis in Balanchine's gymnastic desert, SWAN LAKE ACT TWO good in parts, awful in parts and a pity in full-why make swans gallop? Cecil Beaton's decor excellent. All this ballet needs is restoration of the male solo, restoration of Tchaikovski's tempo, and take those stupid wings off the costumes!

PIED PIPER was enjoyable, CARD GAME a bad copy, THE DUEL ditto, AGE OF ANXIETY still the best ballet to come from America-a truly great ballet.

The City Ballet is now gone, I hope to see them again soon. But a few looks at the repertoire of the Theatre Ballet would not come amiss.

NOTHING NEW

Anton Dolin's FESTIVAL BALlet has opened but, as yet, without a single addition to repertoire. Three ballerinas still cannot atone for Markova's absence. She, I hear, is in Rio-working as ever.

SWEDISH FIREBIRD

Filmed in Sweden, THE FIREBIRD should soon be showing in the U.S. Three ballets, including the Strawinski, are tied into the movie and Ellen Rasch of the Stockholm Opera Ballet is principal. Tito Gobbi sings, tells me FIREBIRD is his 25th film! I surprised him, too, by mentioning a Caruso film. But yes, indeed, the great tenor did make a film-MY COUSIN in 1918.

ON TOUR

Postcard tells me that the highly-popular Empire Girls, from the Metro showplace cinevariety house in London, are very successfully touring the Continent. Nat Karson, veteran Roxy, N.Y. and Empire producer, is still in charge. Good to hear that these expert precision dancers are still together and working.

OFF THE BEAT

Into Gordon Keith's circuit for a moment, only to tell Cyd Charisse that I'm glad. She told me years ago that she wanted Astaire for a film partner, now Metro has given her the plum role. Well done, well deserved. Next time you come here, let's have you as a dancer-not just Mrs. Tony Martin, though you fill that bill more than well.

YES, PLEASE!

There's a whisper in town that London may see a full-scale for-the-first-time-ever PORGY AND BESS this fall. True, our last Negro show flopped, but I think Gershwin could put PORGY into the London long-run group.

NEW SIGNS

With Radio and Metro already working British production units, the news that Columbia means to restart production here (with Alan Ladd films) makes it a triple chance for local dancers.

There's no foreseeing dance possibilities but, a few dancers

(page 22)

HELPLESS CRIPPLE— HE WALKS AGAIN

IN the top picture Harry O'Niell can be seen as a confirmed invalid—a cripple to whom the rest of his life meant an invalid chair combined with a sense of helplessness. To be dependent on other hands, no matter how willing, can be the height of frustration to a virile man such as Harry O'Niell was before he was stricken with rheumatoid arthritis.

Eminent medical advisers had expressed the opinion that, at the best, his case was "hopeless."

Today Harry O'Niell can dance and he can walk a quarter of a mile, feats which a few months ago were considered impossible. In the lower picture Harry is seen partnered by Mrs. Patterson, the vivacious lady who jokingly asked him to dance and inspired Harry to try.

This is not an isolated instance of dancing having a therapeutic value, and more and more doctors are recommending the ballroom floor as the place for entertaining and easy exercise.

↑Yesterday
Today →

"Dancing Did It" —he claims

By W. N. PEARCE

THIS is the remarkable case of Harry O'Niell, who lives in Lupsett, nr. Wakefield, Yorks. In 1946 Harry O'Niell, a machine gunner from the 1914 war, was overtaken by arthritis, which gradually worsened until in 1947 he became bedridden for the following 18 months. Then encarditis and pleurisy visited Harry, but death passed him by—but not by much. For the following two years he was in a state of complete helplessness, and an invalid chair was apparently his lot for the rest of his life.

Mrs. O'Niell, who regularly attended the old-time dance at the Church Hall of St. George's, Lupsett, recently thought that it would be a break for Harry if he could be wheeled down to the dance and listen to the music, and many willing hands were found to help. Harry was never short of company for, as Mrs. O'Neill so aptly puts it, "the arthritis never got to his tongue."

There is always plenty of party spirit at the St. George's dances, and it was during a session of backchatting with helpless Harry O'Niell that a Mrs. Reynolds jokingly said to him, "I'm having the last waltz with you." There was some difficulty with the amplifier just before the last waltz, and it was during this period that Harry O'Niell felt the strongest urge to dance, and a few seconds later he was on his feet and dancing with Mrs. Reynolds.

Her joke had put her in an awkward predicament. Was she doing Harry any harm? Would he suffer afterwards? However, he seemed to be enjoying himself to everybody's amazement and he finished the dance.

It seems that he did suffer later at home, and Mrs. O'Niell tells me that Harry did not suffer in silence. However, from then on Harry became a regular at the weekly dances, and when our reporter visited St. George's Harry had eight dances — not two-steps, but waltzes, Tangoes and the slow type of dance. He told me that he can now walk a quarter of a mile, his stiffened limbs are gradually relaxing, even the fingers are better. He can now mark time, lifting his feet to knee height, he can hold tools of a lighter kind and does odd jobs round the house. Even the question of returning to work is not beyond consideration, although Harry says the thought of it sends his temperature up.

Harry O'Niell's doctor — another Irishman — encourages Harry to persevere with his dancing, and whilst Harry himself makes no claim that miracles have happened and that his rapidly improving cure is just a victory of mind over matter, he would like to pass a message of hope on to other sufferers. He was considered a chronic case, utterly helpless and was simply wasting away, whereas now he is putting on weight and moving with greater ease after every dance. He firmly believes that there are other rheumatoid arthritis cases who would also benefit from dancing and that they should take the risk of trying it out.

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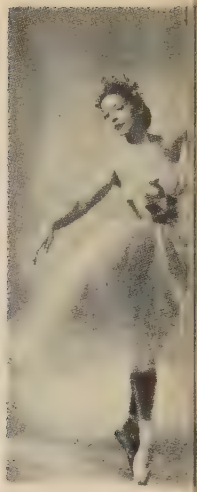
ALICIA ALONSO, PRIMA BALLERINA

Wallace B. Alig

(This is the conclusion of a two-part article.)

The accident was as dramatic as the game by which Alicia had discovered she was going blind. One day a hurricane boiled up from the Caribbean and howled down on Havana, uprooting palm trees and dashing mountainous waves over the Malecón. Out in the Vedado, Unga heard the big wind coming and ran to the patio to get the Great Dane, which had just had puppies. A strong gust blew the glass out of the door through which she had just come and the splinters hit her on the back of the head. She fell on top of the dogs. Hearing her scream, Fernando rushed out to find her lying bleeding on the pavement. An examination by the doctor revealed that the blow had done her retina no harm. "You can dance again, Alicia," he told her.

By cable she notified the Ballet Theater she was ready to return. And back she went as a soloist, leaving Laura in school in Havana and Fernando, who was tied up with Cuban dancing contracts. That's the way it's been ever since 1943. Today, between engagements, Unga commutes back and forth to her family and her native island. She arrived in New York with her head still bandaged from the broken glass, and her eye trouble continued to interfere with her dancing for a while. Remembering the doctor's warning to keep her head erect, her gaze straight forward, she tried to compensate in her shoulders or chin when the choreography demanded a lowered attitude, and the tension was noticeable. But through will and discipline, she conquered the fault and soon she received her chance to dance *Giselle* when Alicia Markova, at the time prima ballerina of the



As Giselle, with Igor Youskevitch, Alicia is without peer in contemporary ballet

Above: he treatment of Lizz Borden role in Fa River Legend i renowned i modern danc

Right: Alicia ge laughs a comedienne i La Fille Mal Gardé

In Schumann Concerto *Alonso gives classic performance of grace and poise*

company, became ill. "When they asked me if I could do it," Unga says, "I told them 'of course.' For a moment I really thought I had danced *Giselle* on the stage, I knew it so well. No one reminded me that the only way I had danced it was with my fingers when I was sick."

But she danced it that night. She calls it her "debut from the world of the handicapped." It was a big success. "It would be silly to say that I wasn't thrilled," she laughs. "I don't think there is anything in the world like the thrill you get when the audience cheers and shouts for you." Of this first performance of the role that has brought her fame, the *New York Times* critic John Martin had the following to say: ". . . [It was] completely convincing . . . a beautiful piece of work."

Technically speaking, Alonso is noted for her perfect line (that is, the outline presented by the dancer while executing steps and assuming poses); her elevation (the ability to attain height in jumping), a good deal of which depends on proper breathing and good *plié* (bending of the knees while the feet are on the ground, with which almost every step begins and ends); and her excellent *grand jeté* (a big forward leap executed by raising one leg high and pushing off the ground with the supporting leg). Actually, however, what makes her great is her ability to fuse the dance and the drama. For instance, in much the same way an actress on stage maps out her movements so that she can do them without thinking, Unga insists on complete familiarity with the basic steps necessary for a given part. Then, coupling this with a remarkable mobility of facial expression, she can forget about line and bear down on the variations of those steps that give her role character. "You can say a dancer does an *arabesque* [in which the leg is raised high in back]," she explains, "and that literally means nothing. If, for example, the character is an unhappy, inhibited woman, the movement has to be restrained and tight. It cannot be open." What she aims for is perhaps best demonstrated by her mad scene in *Giselle*. As the peasant girl who discovers she cannot marry her noble lover, she leads the audience, not in one fell swoop but gradually, from disillusion through disbelief, anguish, despair, a moment of self-steeling, to ultimate insanity. As a noted critic has said, "She is never the ballerina with a great role to play. She loses herself in [the characterization] itself."

(page 14)

With such familiarity with what it takes to be a success in her field, Unga was not long in rising to new heights after her initial triumph in *Giselle*. At first, some experts believed her lack of a Russian name was a drawback, but, unlike Markova, born Alice Marks in England, Alonso kept her own name and made the public like it. Her schedule—from October through May—is mostly a series of one-night stands in U.S. cities from coast to coast with a fall appearance at the Metropolitan Opera House. Summers, she tours Europe or South America. In London in 1946, at Covent Garden, she competed with English and French Giselles dancing in other theaters the same evening, and won top honors from the British press. During the season, she appears in one or two ballets eight times a week. "We work all the time with sprains bandaged up, and we're always afraid of tearing a ligament or breaking a bone." Once when Unga played a Hallowe'en game with her troupe, she had to pay a forfeit of kissing her toe, whereupon she threw her knee out of joint (and the treasurer of the Ballet Theater into hysterics). Sometimes in a single performance she loses as much as two pounds, which she must regain before the next, a difficult feat for anyone on the go as much as she is. Most of her life is a series of theater dressing rooms, living out of trunks, after-show suppers, and catching trains late at night. Occasionally the company and the property man fail to coordinate, with the result that one night in Buenos Aires, after coming in from Chile, Alicia was obliged to perform in mufti. It must have caused a sensation: she received forty-seven curtain calls.

"To dance," she says, "you have to like it very much. It's mostly just work. As with everything else in life, you just have to be born to it. That's why I'm proud I was born a ballerina." Besides *Giselle*, her repertoire includes *Swan Lake*, in which *The New York Herald Tribune* describes her as "one of the few great swan queens of our time"; *Theme and Variations*, which she calls "the most difficult ballet I have done. It has no story. . . . You must be elegant and precise"; and *Undertow*, in which she displays her famous versatility in the role of Ate, the sluttish denizen of some Scandinavian city, in a tale of seduction and temptation far removed from the classic purity of most of her characterizations. In *Bluebeard*, Unga, as one of the misogynist's last and most reluctant wives, recaptures the original shrewish flavor of the character, which other contemporaries tend to make sweet and conventional. And *Sleeping Beauty*, also called *Princess Aurora*, is a vehicle in which she can show to best advantage her perfect line and classic demeanor as she performs the incredibly complicated and exhausting movements demanded by the choreography. When her roles require a partner, she invariably appears with Moscow-born Igor Youskevitch, called "the greatest living male dancer" and reputedly "the finest dancer since Nijinsky." According to critics, they are "certainly the classical team par excellence in contemporary dance."

On the all too few occasions when she has enough time off to fly home to Fernando and Laura, Alonso con-

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tinues to dance even though she is ostensibly on vacation. This is largely due to the fact that in 1948, when it appeared that the Ballet Theater might be obliged to suspend its activities, she formed the *Academia Nacional de Ballet Alicia Alonso* in Havana to give jobs to her colleagues. Beginning entirely without capital, with only the spirit and good will of her fellows to build upon, the enterprise soon blossomed into success. A friend immediately offered to book a tour; Alicia's old school, the *Sociedad Pro Arte Musical,* lent its scenery and costumes. And transportation was bought with money from the advance sale of seats for the Havana engagement. With Fernando as president of the organization, and her brother, Alberto, as artistic director, it eventually won a partial subsidy from the Cuban Ministry of Education, and is now one of the leading Latin American schools of the dance, training pupils and presenting frequent

In Theme and Variations *with Igor Youskevitch, Alonso is elegant and precise. She thinks it's the most difficult ballet of all*

programs to the public. Today, the entire Ballet Theater company look upon it as a sort of haven should ever their fortunes take a turn for the worse. Many of the dancers commute regularly from New York to Havana between engagements.

At home in Cuba, where a grateful government has awarded her its highest civilian citation, the Carlos Manuel de Céspedes medal, Unga relaxes with painting landscapes, swimming, and sewing on her costumes. She collects American Indian pottery, arrowheads, plates, musical instruments, and ballerina crowns. If she has a performance, she sleeps until noon or one o'clock, and has lunch in bed and a nap before her dinner at five-thirty or six. When her work is finished, she has something to eat again, then goes home to bed, where she reads until she falls asleep. Sometimes it's three or four o'clock in the morning. She never drinks, except perhaps a single vermouth, and doesn't smoke. She has a steak not less than once each day, preferring the thickest and most expensive cuts ("It costs money to maintain my weight"), and salad, fruit, vegetables, and milk. In addition to liking to listen to her Beethoven records, she looks at home movies of herself in action taken by Fernando. A perfectionist, she has the ballet forever with her. "The life of an artist is very hard," she explains. "You should follow only one form and live with it always. A person can be at his best in only one particular field." Unga says that when she sees herself on the screen, "I go crazy. Everything is wrong. My feet are bad. My head is not in line with my body. I run to the rehearsal hall right away." Although she would like to see daughter Laura become a dancer, she is not convinced that this is possible. "She seems to prefer painting," Alicia laments, "but then I want her to discover for herself what she would like to do best."

Not given to deep moods, Unga nevertheless has an opinion on some abstract subjects; for example, the male sex. "They speak a different language," she says, "but they are alike all over the world. They feel pain and life and love." Occasionally she takes it into her head to arrive late for appointments, a practice that earned her a number two nickname, "Mañana," something she appreciates because she has not overlooked the fact that the day will come when she will be unable to dance. "It seems unfair," she comments. "When a ballet dancer is in her forties, she dances with most feeling. She is fully mature. But then the technique is too great a strain for her. People notice she does not raise her leg quite high enough in her attitude. They say, 'Too bad. She has a fine quality, but she is finished.'"

But Alonso has no need to worry for many years. Not yet has her fabulous skill reached its peak. Considering her as the heiress-apparent to the throne of Alicia Markova, it is important to note that the critics have remarked that Markova was somewhat farther along in her career when she achieved the reputation for *Giselle* that Alonso already enjoys. If this is significant, Latin America has the very good chance, within the next few years, of being able to say it has produced the greatest ballerina of our time.

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THE DANCE IN CHICAGO

ROD QUIROS

ADAM TO ATOM

The Centennial of Engineer- is presenting at the Theatre of the Museum of Science and Industry the musical 'ADAM TO ATOM'. The theme is the place of engineering in the history of man. Choreography is by Joan Woodruff who provides some inventive dances. The show moves rapidly and scenes follow each other without too much pause. From a primative dance, through a Roman victory dance, medieval jesters, pixies, gay Panamanian dances, sailors, cops, square dances to an impressive black light finale man's ingenuity and desire for progress are presented in song and dance form. Featured Chicago dancers are: Jane Bockman, Etta Buro, Lowella Metzger, June Stern, Leo Dickes, Gildo DiNunzio, Ken Johnson, Dick Korthaze and Norman Edwards.

CNADM

The Chicago National Association of Dancing Masters held its annual convention the 3rd week of August. To mark the 40th Anniversary of its foundation it presented Awards of Merit for service to the dance profession to: Anatole Chujoy, Helen Dzermolinska, Rudolph Orthwine and, William Ashton. Newly elected officers are: Edna Christensen, President; Gladys Benedict, Louis Ege, Minette Buchman, Vice Presidents. William Ashton, Secretary.

BALLET MOVIES

The Cinema Annex Theatre is bringing ballet to Chicago in the form of Movies. Two Russian films, BALLET CONCERT and THE GRAND CONCERT, give us some brief but exciting glimpses of ballet in Russia now. BALLET CONCERT shows the lyrical Ulanova in SWAN LAKE and THE DYING SWAN, the elegant and now aging Seminova in Swan Lake, Lepeshinskaya and Rudenko doing some fast danc ing in a little number callet Ballet and the fantastic Dubichiani doing some almost unbelievable dancing in Taras Bulba and Le Bayadere. The second film, THE GRAND CONCERT, will show for the first time in America some parts of the Prokofieff Romeo and Juliet, with Ulanova as Juliet.

SCHOOLS

Most of the schools in Chicago are now open for the Fall term. This season finds one

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Willette McKeever was re-elected President of the American Society of Teachers of Dancing during the organization's 74th Annual Convention which was held at the Hotel Astor in N.Y.C. during August. Other newly elected members of the executive board are: Elsa Heilich Kempe, 1st V.P.; Viola Austin, 2nd V.P. Helen J. Wheeler, Secretary; William H. Souder, Treasurer. Past President, Sophie W. Reed. Board Members: Helen W. Reed, Ruth J. Byrne, Mary B. Wucherer and Catharine M. McVeigh.

The Cover

Born Lucy Ann Collier in Houston, Texas, Ann Miller started her dance lessons at the age of three. When she was ten, she won a personality contest; it was then that she decided to make show business her profession.

At the age of 12, Ann's mother took her to Hollywood, and after years of studying dancing, along with trying to crash the movie gates--she finally did a guest spot at the Orpheum Theatre in Los Angeles. Billed as 'the tap dancer with a new style' Ann was an instant success. Next, she danced at the Bal Tabarin in San Francisco. It was Lew Serbin (Dance Art Co.) who spotted her on the show and immediately contacted Benny Rubin who happened to be in town at the time. Rubin, after catching Ann's act, wired RKO Studios about his 'new find'--the rest is movie history...

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TRANCE DANCERS OF BALI

(from page 4)

Most dancing is done before audiences and it has become a theatrical art. The practical Balinese choose to propitiate their gods at the same time that they entertain their audience.

The professional dancers are very young. A legong dancer retires at 12 or 13, for a grown girl is thought to be too big to dance. There are some temple festivals, however, in which old women participate and show themselves still to be fine dancers.

Many foreigners consider the legong to be the finest of Balinese dances. It is an exhibition of all that is dainty and feminine of Balinese womanhood, and is performed at all-important village feasts.

Miguel Covarrubias describes the dance in his book, *Island of Bali*. Three little girls sit on mats before the orchestra. They are dressed from head to foot in silk overlaid with glittering gold leaf. The folds of their costumes seem stiff and metallic and the gold flowers of their head-dresses tremble, on the ends of wires, at each movement of the dancer. The great gold helmets they wear are decorated also with fresh frangipani blossoms. Their pierced ear lobes hold large gold ear plugs and their faces are overlaid with heavy powder. The mark of beauty in dancers — a white dot — is painted between their eyebrows.

The two principal dancers are wrapped in a tight skirt topped by a tight-sleeved vest with a long narrow apron hanging down the front. A narrow strip of cloth binds their bodies from breasts to hips. On top of this is another sash of gold cloth and there is still another vest, of tooled leather this time, over the shoulders with a collar set with stones and small mirrors. Scarves and tooled leather ornaments hang from the hips.

The third dancer, sitting between these two legongs, is the tjondong, or attendant. Her costume is simpler. The tjondong dances first. Quickly she circles the space created by the orchestra, which is arranged in a semi-circle. The tjondong dancer holds one arm out with fingers tense and quivering. Her eyes stare into space. At each beat of the music her body moves. She stamps and quivers in the center of the stage. Then she glides away, swaying, her arms making sharp patterns in the air. She picks

up two fans and continues with one in each hand — an elegant posturing glide.

The two legongs begin their dance while still kneeling on the mat. They dance with their hands, neck and eyes. Then they rise and dance with the tjondong. Their arms and fingers weave complicated patterns until at last the tjondong retires, giving her fans to the legongs.

The legongs dance with open fans which flutter at such high speed that their outline is all but lost. The movements of the two dancers are identical; one is the reflection of the other. Here is enormous technical perfection, combined with grace and beauty.

All Balinese dancing tells a story. The legong is the story of a princess stolen by her hated suitor, an arrogant king. She spurns his advances and he threatens to kill her father. Still she resists. Enraged, he sets forth to kill the father, but an evil omen — a blackbird — flies before him and he is killed. The legong thus is seen to be a stylized pantomime. As the dance progresses the story is told by a chanter.

The entire body of the girl dancer is used in this dance to create angles and patterns rather than the flowing, continuous movement of our own dances. The hips and knees, elbows and neck, are made to contrast sharply. The two legong dancers at times face each other, mirroring each other's gestures and creating a double dance pattern.

Another version of this same dance is the djoged. It is performed by a girl in the traditional manner, though her costume differs. In the djoged the girl flirts with men in the audience, inviting them with her eyes to dance with her. What follows is a love dance of approach and withdrawal in which the man tries to put his face near the face of the girl to sense the warmth and perfume of her skin. This is the Balinese form of kissing — the same form which has mistakenly been called "rubbing noses" by misinformed westerners. The audience watching this erotic by-play may become aroused and excited and other men will cut in and dance with the girl.

The djoged actually may be a modern version of the mating dance which is still performed in the district called Tenganan. Tenganan lies in the hills of East Bali. It is somewhat isolated from the progressive coastal cities and is a stronghold of the ancient Balinese customs and traditions. Once a year the unmarried girls of Tenganan dance the abuang.

They dress in their best clothes with elaborate gold flower headdresses. The girls step forward one at a time and a bachelor boy from the audience may come forward and seek to dance with the girl. If she refuses to dance with him, it is tantamount to refusing to consider him as a husband. Then he retires

(page 21)

AN OLD AMERICAN CUSTOM (from page 5)

Associated Square Dancers' (the largest of the 7 Southern California Associations of square dancers) Roundup at Pan Pacific Auditorium.

refugee from Europe, haunted by the memories of his hellish years in a Nazi concentration camp, woke up screaming in fearful nightmares until he took up square dancing. He sleeps like a baby now and is saving his money to go back to Europe and spread the fun and therapy of the American square dance.

Bob Osgood gets hundreds of letters from England asking for records, tips on how to set up groups and other necessary information.

"After all," says Osgood, "England's Queen is a square dancer. When she and the Prince toured Canada she square danced on at least one occasion and from what we hear she was pretty good, too."

Cash Value. The commercial offshoots off this revival of one of America's oldest art forms are tremendous. The square dancer who shows up in old jeans and open throat shirt (as they did at the beginning of the revival) for a dance is looked upon with disdain. The gayest of shirts, high heeled cowboy boots and frontier pants are *de rigour* for the well dressed square dancer now. The ladies, never under such handicaps as the sterner sex, have let themselves go even more and gayest of ginghams and calico dresses provide the dressmaking business with a lot of sales they wouldn't otherwise have.

Nostalgia. "That's one thing about it," one man says, "that you really can't get any other place. You can get yourself gay as you please and nobody looks askance. I often looked at pictures in history books and envied the bygone days when the gentry got themselves up in everything from plumes to ear rings. In the business world of today if you put a pheasant feather in your hatband and wear a tattersall vest you're liable to be tagged an eccentric but if you show up at a square dance in a yellow plaid shirt you'll find others in the same or gayer. It does something for you, all right."

Strangely enough the great resurgence of square dancing has left the commercial dance studios without any solid benefits. They teach it if their customers ask for it but it hasn't boomed their business.

The several hundred professional callers in California are doing all right, too. They tell of the group down Houston, Texas way that had no instruction, had never seen square dancing in the movies, just had some records. "They followed the calls the way they thought they were meant to be followed. It came out kind of different from what you'd expect to see but it was square dancing all right. Brand new style, to boot. And they had a barrel of fun out of it."

DANCE TEACHERS' ASSOCIATIONS

DANCE MASTERS of OHIO held a one day Convention Oct. 19th at the Mayflower Hotel in Akron, Ohio. Faculty members included: Elaine Arndt, Modern & Production; Betty Byrd, Ballet; Bill Cassidy, Adagio; Danny Hoctor, Tap; Marjorie Holschuher, Tap; Phil Osterhouse Ballroom. A special guest teacher session was held in Tap, Ballet and Adagio for students (age 10 to 16) Classes were $2 each or three for $5. Mothers of the students were permitted to take notes for $1 each.

DANCE TEACHER'S CLUB of CONNECTICUT held an Open Session at the K. C. Hall, Sept. 28th in Hartford. The faculty included Harriet A. James, Ballroom; Nina Tinova, Ballet; and Gerald Cummins, Tap.

TRANCE DANCERS (from page 19)

amid the laughter and jeers of his fellows. However, if he is the boy of her choice the girl dances with him in a chaste and restrained manner — not in the sensual style of the djoged.

(To be concluded next month)

DANCE IN CHICAGO (from page 16)

more added to the list. The Allegro School of Ballet, founded and directed by Mrs. Marie C. Comstock. The principal teachers of the school are Richard Ellis and Christine duBoulay, both formerly members of the Sadler's Wells Company.

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ROGGE RESIGNS

Florence Rogge, associate producer and director of the Corps de Ballet at the Radio City Music Hall in N.Y.City for the past 20 years resigned in September at the conclusion of her current contract.

Margaret Sande, who has been Florence Rogge's assistant for the past four years has been appointed her successor. Miss Sande began about ten years ago in the Theatre's dance corps.

Before signing with the Music Hall, Miss Rogge operated a Ballet school in Toronto with Leon Leonidoff, the Music Hall's artistic producer. She was soloist with the original Monte Carlo Ballet, and was soloist and choreographer at the Roxy Theatre in N.Y.City. She signed with the Music Hall back in Dec. 1932, when it was first built.

Florence Rogge, who is Mrs. J.J.Dickman in private life, resigned in order to devote more time to personal affairs.

DANCE LINES
(from page 3)

in the U.S. doing consistently BIG business and playing one band an entire year. (Lawrence Welk)

LONDON FOOT NOTES (from page 9)

already are drawing studio pay, including Felicity Grey, David Paltenghi and several Sadler's Wells youngsters. None of us want another LONDON TOWN but Vera Ellen HAPPY GO LOVELY (tho still far from good)showed promise of brighter British musicals to come.

BETWEEN DOTS...

One of London's popular 'little theatres' the Chepstow, has opened a cabaret show...Summer season shows report better business this year than has been the rule for some time...Out of the ballrooms comes Cyril Stapelton to take a radio contract band, dancers will miss this Glenn Miller styled group...A name to note, and a new dancer's arrival ends month. The name, *Lee Craig Raymond*. And she's just born. No bookings yet, all comms. to me!

(EDITOR'S NOTE: Congratulations from the staff of the DS, Peter, on the birth of your new daughter. We're all expecting to hear big things of her one of these days.)

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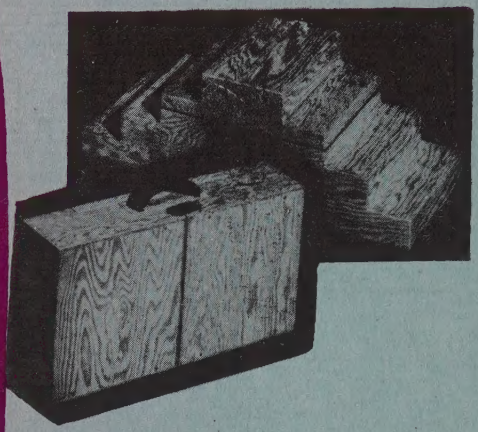

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